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EXHIBITION

OF WORKS BY

THE OLD MASTERS,

AND BY

Deceased Masters of the British School;

INCLUDING A COLLECTION OF

DRAWINGS AND MODELS

BY

ALFRED STEVENS.

WINTER EXHIBITION,

TWENTY-FIRST YEAR.

MDCCCXC.

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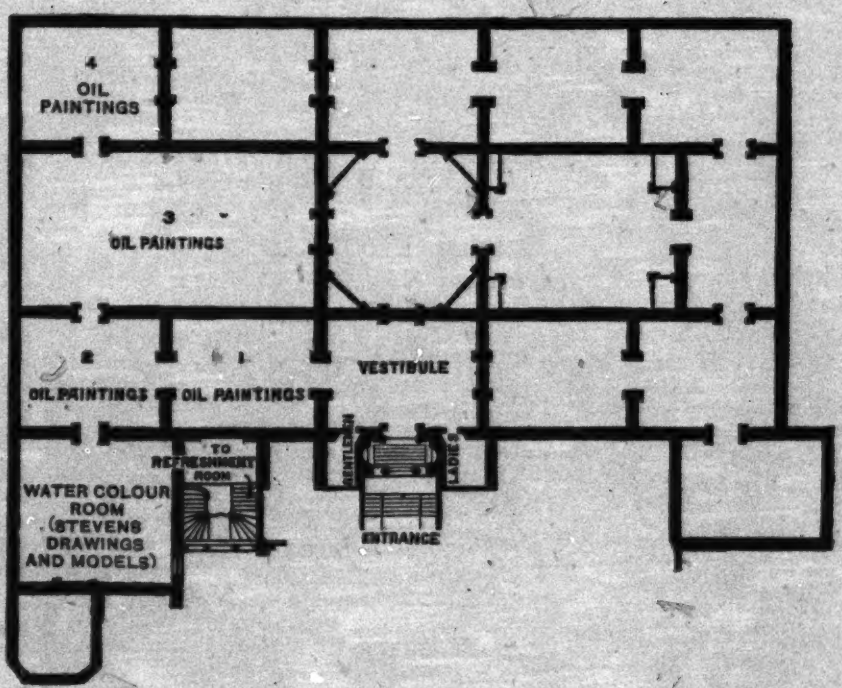

CATALOGUE.

The Numbers follow from left to right, the first Number being next the door.

The Portraits are described under four sizes:—"bust," the head and shoulders; "half figure," to the waist; "three-quarter figure," to the knee and below; "full length," the entire figure.

The terms "to right," "to left," and "on right," "on left," in all descriptions, denote the right and left of the spectator.

The following abbreviations are used:—b. born, m. married, d. died, r. right, l. left.

In the sizes of the Paintings the height is always placed before the width.

The Works are Catalogued under the names given to them by the Contributors. The Academy can accept no responsibility as to their authenticity.

GALLERY No. I.

OIL PAINTINGS—1-59.

LENT BY — PAINTER.

1 Portrait of MRS. PAYNE-GALLWEY.

REV. B. GIBBONS. — **Sir Joshua Reynolds, P.R.A.**

Philadelphia, daughter of General de Lancey, of New York; b. 1758; m. Stephen Payne, Esq., who took his mother's name of Gallwey; d. 1785. Bust to l., profile. Unfinished. Canvas, 22¾ by 17½ in. (oval).

2 FISHING BOATS BECALMED OFF COWES.

LADY MARY GORDON. — **Sir A. W. Callcott, R.A.**

View looking over the Solent; on the r., a sailing-boat, with two men in it, one with a red cap; cloudy sky. Signed, "A. W. Callcott." Painted 1827. Panel, 11¾ by 17 in.

LENT BY — PAINTER.

3 THE HOUSEMAID: Portrait of MRS. GRAHAM.

THE EARL OF CARLISLE. — Thomas Gainsborough, R.A.

Mary, daughter of the 9th Earl Cathcart; m. 1774, Thomas Graham, Esq., of Balgowan, afterwards Lord Lynedoch; d. 1792.
Full length, standing in a doorway, holding a broom; light-coloured cap and dress. Unfinished. Canvas, 91¼ by 57¼ in.

4 LANDSCAPE.

RT. HON. G. CAVENDISH BENTINCK, M.P. — Thomas Gainsborough, R.A.

Three figures on a bank, at the edge of a wood; cottage and distant landscape on r.; blue sky, with clouds. Canvas, 13½ by 11¾ in.

5 LANDSCAPE.

RT. HON. G. CAVENDISH BENTINCK, M.P. — Thomas Gainsborough, R.A.

Cattle and sheep crossing a ford at the foot of a wooded knoll on the l.; landscape on the r., with a river winding away into the distance; blue sky, with clouds. Canvas, 12¾ by 14¼ in.

6 LANDSCAPE.

RT. HON. G. CAVENDISH BENTINCK, M.P. — Thomas Gainsborough, R.A.

Open glade in a wood; thick clump of trees on the l.; blue sky, with clouds. Canvas, 13¼ by 11¾ in.

7 LANDSCAPE.

LADY MARY GORDON. — Sir A. W. Callcott, R.A.

River bank, with willows; in the foreground two men in a punt, fishing; cloudy sky. Painted 1817. Panel, 11½ by 17½ in.

8 Portrait of A MAN.

J. HANSON WALKER, ESQ. — English School.

Bust to r., looking towards the spectator; black dress, lace collar, brown wig; dark background. Canvas, 24½ by 19½ in. (oval).

9 Portrait of MRS. CURWEN.

HENRY FRASER CURWEN, ESQ. — George Romney.

Isabella, daughter of Henry Curwen, Esq., of Workington; m., as his 2nd wife, 1782, John Christian Curwen, Esq. (see No. 20).
Full length, standing to r. in a landscape, looking up; her r. arm rests on a pedestal; feet crossed; white dress, blue sash, red mantle. Canvas, 95 by 59 in.

LENT BY — PAINTER.

10 LANDSCAPE.

LORD BRASSEY. — **James Ward, R.A.**

View on the sea-shore; in the foreground some donkeys tied to a railing; fish lying near them; on a bank above them are two men, one on horseback, and a dog; rocky height in the distance; stormy sky, with gleams of bright sunlight. Signed and dated, "J. W., 1803." Canvas, 32½ by 50 in.

11 A FARMYARD.

REV. B. GIBBONS. — **George Morland.**

Two men standing at the open door of a stable; near them, a cart-horse and some pigs; dark foliage overhead. Signed and dated, "G. Morland, 1791." Canvas, 27½ by 35 in.

12 THE HIGHLAND WHISKY-STILL.

THE DUKE OF WELLINGTON. — **Sir Edwin Landseer, R.A.**

A Highlander, with dogs and dead stag, is sitting at the entrance to a hut; an old woman and two children stand near, and another man is in the background. Painted 1842. Panel, 31½ by 39½ in.

13 Portrait of THE MARCHIONESS OF HERTFORD.

THE EARL OF CARLISLE. — **George Romney.**

Maria Fagniani, m. 1798, Francis, 3rd Marquis of Hertford; d. 1856.
Half figure seated to r., the l. arm resting on a pedestal; white dress, pink sash, broad-brimmed white hat with pink ribbon; dark background. Canvas, 29 by 24½ in.

14 SEA-PIECE.

REV. B. GIBBONS. — **Thomas Creswick, R.A.**

View looking along the sea-shore; waves breaking on the r., pier in the distance; on the l. are some fishermen, one on a white pony; in the foreground a dog carrying a stick; stormy sky. Signed and dated, "T. Creswick, 1848." Canvas, 41 by 59½ in.

15 "JOCKO."

LIEUT.-GEN. OWEN WILLIAMS. — **Sir Edwin Landseer, R.A.**

A white terrier standing over a hedge-hog on a bank; lake and hills in the background. Painted 1828. Canvas, 38½ by 49½ in.

LENT BY — PAINTER.

16 THE INTRUDING PUPPIES.

STEPHENSON CLARKE, ESQ. — **Sir Edwin Landseer, R.A.**

Interior of a stable; a monkey, in a hat and jacket, trying to drive away two puppies who have been eating his food. Signed and dated, "E. Landseer, 1821."

Exhibited in 1821 under the title of "Impertinent puppies dismissed by a monkey." Canvas, 24 by 35¼ in.

17 Portrait of WILLIAM STIRLING.

SIR M. B. BEGBIE. — **Sir Joshua Reynolds, P.R.A.**

William Stirling, Esq., of Wantage and North Heath; d. 1789.

Half figure to l., looking towards the spectator; blue coat, dark cap; dark background. Canvas, 30 by 24½ in.

18 ITALIAN LANDSCAPE.

LORD WANTAGE. — **Richard Wilson, R.A.**

A lake, on the r. a wooded height crowned by a castle; children fishing in the foreground; hills in the distance; blue sky, with clouds. Canvas, 33 by 42 in.

19 BARKING TREES.

REV. B. GIBBONS. — **John Linnell.**

A clearing in a forest; a number of figures in the foreground, some of whom are stripping the bark off the trunks of fallen trees; blue sky, with clouds. Signed and dated, "Jno. Linnell, 1817." Canvas, 30 by 41½ in.

20 Portrait of JOHN CHRISTIAN CURWEN.

HENRY FRASER CURWEN, ESQ. — **George Romney.**

John, eldest son of John Christian, Esq., of Milltown and Evanrigg; took the name of Curwen on his 2nd marriage (see No. 9); d. 1829. Canvas, 95 by 59 in.

Full length, standing in front in a landscape, looking to l., his r. arm resting on a horse which stands beside him on the l.; his hat and whip in his l. hand; riding costume, with blue coat. Canvas, 95 by 59 in.

21 BOATS IN A GALE.

LADY MARY GORDON. — **Sir A. W. Callcott, R.A.**

Rough sea; two boats sailing on the r.; large ship in the distance; stormy sky. Painted 1817. Panel, 11½ by 17½ in.

LENT BY — PAINTER.

22 LANDSCAPE.

Rt. Hon. G. Cavendish Bentinck, M.P. — **Richard Wilson, R.A.**

View looking along a river, with a tower and figures in the r. foreground; blue sky. Canvas, 13½ by 17 in.

23 THE SLIDE.

Rev. B. Gibbons. — **Thomas Webster, R.A.**

A frozen pond, on which a number of boys are sliding and playing hockey, and some falling down; other figures looking on; houses and a church on the r.; cloudy sky. Signed and dated, "T. Webster, 1849" (T and W connected). Canvas, 29½ by 60 in.

24 Portrait of ROBERT WILLIAMS.

The Royal Thames Yacht Club. — **J. M. W. Turner, R.A.**

Captain of the Cumberland Fleet, a yacht club presided over by the Duke of Cumberland, and merged in 1823 into the Royal Thames Yacht Club.

Three-quarter figure standing to l., looking towards the spectator, holding a telescope in both hands; blue coat, with brass buttons; his hat and gloves lie on a rock beside him; distant view over the sea on the l. Canvas, 55 by 43 in.

25 ST. JOHN THE BAPTIST PREACHING.

E. M. Wimperis, Esq. — **John Linnell.**

Mountainous and wooded landscape, with St. John preaching to the multitude in the foreground. 12 by 16½ in.

26 PORTRAIT GROUP.

Royal Academy. — **John H. Mortimer, A.R.A.**

Portraits of John Hamilton Mortimer, A.R.A., the painter; b. 1741; d. 1779: Joseph Wilton, R.A., the sculptor; b. 1722; d. 1803: and of a lad named Thury, who used to sweep out the rooms of the Royal Academy at Somerset House.

Interior of a room; three small full-length figures; Mortimer seated with a drawing-board before him, about to make a sketch of a mask which the boy is holding; Wilton leans over him. Canvas, 29 by 24 in.

27 THE PIG-STYE.

Stephenson Clarke, Esq. — **George Morland.**

A sow and young pigs in a stye overhung by trees; a woman and a boy leaning on the palings of the stye, feeding them. Signed, "G. Morland." Canvas, 19½ by 25½ in.

LENT BY — PAINTER.

28 HORSES BAITING.

Rev. B. Gibbons. — William Mulready, R.A.

A waggon, with two horses, stopping to water in front of a wayside inn, which occupies the l. of the picture; a woman is seated on the top of the waggon; blue sky, with clouds. Signed and dated, "W. M. 1810." Panel, 16 by 13 in.

29 COWS.

Lord Brassey. — James Ward, R.A.

Interior of a cowshed; two cows and a donkey, a man with lantern behind. Signed with monogram and dated, "J. Ward, R.A., 1826." Panel, 18 by 28¾ in.

30 Portrait of THE PRINCE OF WALES, afterwards GEORGE IV.

Royal Academy. — Sir William Beechey, R.A.

Eldest son of George III.; b. 1762; succeeded to the throne, 1820; d. 1830. Three-quarter figure in uniform, standing in front, looking to l.; his r. hand holds his sword; sky background. Canvas, 54½ by 45½ in.

31 HORSES.

Lord Brassey. — James Ward, R.A.

Five horses in a meadow; the nearest one, a chestnut mare, stands on a knoll in the foreground. Signed with monogram and dated, "J. Ward, R.A., 1821." Panel, 17½ by 28 in.

32 A WINDMILL.

Rev. B. Gibbons. — John Linnell.

View looking over wild heath-land, with a windmill on a knoll in the foreground; a cart, with figures unloading it, at the windmill; cloudy sky. Signed and dated, "J. Linnell, 1846." Panel, 14½ by 19 in.

33 LANDSCAPE.

Rev. B. Gibbons. — William Mulready, R.A.

Two figures on horseback halting for refreshment at a wayside inn, which occupies the r. of the picture; cloudy sky. Signed and dated, "W. M., 1809." Panel, 16½ by 13 in.

34 LANDSCAPE.

Rev. B. Gibbons. — William Mulready, R.A.

A farm house, in front of which some children are playing near some felled trees; wood on the l.; blue sky, with clouds. Panel, 13½ by 18 in.

LENT BY — PAINTER.

35 LANDSCAPE.

Rt. Hon. G. Cavendish Bentinck, M.P. — Richard Wilson, R.A.

A wooded height, with castle on the summit; lake, with figures in the l. foreground; blue sky. Canvas, 18 by 21 in.

36 THE SHIP ON FIRE.

Rev. B. Gibbons. — Francis Danby, A.R.A.

Calm moonlit sea; the sky obscured by the smoke of a burning vessel. Canvas, 40 by 59½ in.

37 THE CORNFIELD.

Rev. B. Gibbons. — John Linnell.

View over an undulating plain, with a cornfield in the middle distance, and a high tree, with a figure seated near it, in the foreground; sunset sky. Canvas, 19 by 30 in.

38 MOTHER AND CHILD.

Rev. B. Gibbons. — Charles Robert Leslie, R.A.

Interior of a room; a woman in a green dress, seated, with the child on her lap, whom she is bending over and kissing. Panel, 22 by 19 in.

39 HAMPSTEAD HEATH.

Rev. B. Gibbons. — John Constable, R.A.

View looking across the Heath; gravel-pit in the r. foreground; boys bathing in a pool on the l.; cloudy sky. Canvas, 23½ by 30 in.

40 THE GRAVE OF THE EXCOMMUNICATED.

Rev. B. Gibbons. — Francis Danby, A.R.A.

Moonlight view on a heath, in a storm; in the foreground, a dog howling over a grave; man with a lantern on the r.; church in the distance; dark clouds driving across the sky. Canvas, 20½ by 29½ in.

41 Portrait of MR. CHAPLIN, OF BLANKNEY.

Rt. Hon. Henry Chaplin, M.P. — George Romney.

Charles Chaplin; b. 1759; M.P. for county of Lincoln. (For portrait of his wife, see No. 45.)

Three-quarter figure standing to r., looking towards the spectator; hat and stick in his l. hand; his r. hand on his hip; grey coat, white waistcoat, and wig; red curtain background. Canvas, 49½ by 39 in.

LENT BY — PAINTER.

42 SKETCH IN WINDSOR PARK.

E. M. Wimperis, Esq. — Sir A. W. Callcott, R.A.

View in the park looking towards the castle, which is seen in the l. distance; deer under high trees in the foreground; cloudy sky. Canvas, 15 by 19 in.

43 MIRANDA IN A BOAT PROPELLED BY CALIBAN.

Henry Fraser Curwen, Esq. — George Romney.

In the foreground a full-length figure of Miranda reclining in a boat. Canvas, 47½ by 60½ in.

44 THE SHRIMPER.

Rev. B. Gibbons. — Sir A. W. Callcott, R.A.

Stormy sea breaking upon a beach, high up on which are some boats and figures; a shrimper in the l. foreground; stormy sky. Canvas, 38½ by 55 in.

45 Portrait of MRS. CHAPLIN.

Rt. Hon. Henry Chaplin, M.P. — George Romney.

Elizabeth, daughter of Robert Taylor, Esq.; m. 1781, Charles Chaplin, Esq., of Blankney (see No. 41).

Three-quarter figure seated to l. in a landscape, looking towards the spectator; she holds a roll of paper in her r. hand; white dress. Canvas, 49 by 39 in.

46 SUNSET.

Rev. B. Gibbons. — John Linnell.

View over a heath, with a pond and figures in the foreground; a clump of trees in the middle distance; windmill seen on the horizon. Signed, "J. Linnell f." Panel, 15 by 22 in.

47 RIVER SCENE, NEAR DORT.

Lady Mary Gordon. — Sir A. W. Callcott, R.A.

View looking towards the mouth of the river; in the foreground are several boats and figures; blue sky, with clouds. Painted 1820. Canvas, 27½ by 36 in.

48 SEA-PIECE.

Rev. B. Gibbons. — J. M. W. Turner, R.A.

Rough sea; two boats in the foreground; a third on the r. is sailing towards the spectator; land in the r. distance; squall coming up from the l. Canvas, 17½ by 23 in.

LENT BY PAINTER.

49 Portrait of MISS FANNY KEMBLE, afterwards MRS. TWISS.

Rt. Hon. G. Cavendish Bentinck, M.P. **Sir Joshua Reynolds, P.R.A.**

Daughter of Roger Kemble, and sister of Mrs. Siddons; b. 1759; became an actress, and performed at Drury Lane; m. Francis Twiss, Esq., and retired from the stage; d. 1812.

Half figure to l., three-quarter face; white dress, with blue sash; grey background. Painted 1783. Canvas, 29 by 24¼ in.

50 Portrait of THOMAS HANSON.

J. Hanson Walker, Esq. **Johann Zoffany, R.A.**

Of Crosby Square, London, Danish merchant.

Small full-length figure seated to r. in a chair under some trees; his stick in his l. hand, and his hat in his r.; red dress, white wig. Canvas, 27½ by 36 in.

51 CALYPSO MOURNING THE DEPARTURE OF ULYSSES.

Rev. B. Gibbons. **Francis Danby, A.R.A.**

The figure of Calypso in the foreground walking on the sea-shore; rocky heights on the r.; clear sky, with setting sun seen across the sea. Canvas, 46 by 71 in.

52 SEA-PIECE, with Jetty.

Rev. B. Gibbons. **John Constable, R.A.**

View looking along the seashore towards a jetty; ships in the r. distance; man with horse and trolly in the l. foreground; blue sky, with clouds. Signed and dated, "John Constable pinxt. 1822." Canvas, 12½ by 20 in.

53 INTERIOR.

T. Randles Withers, Esq. **Justus Juncker.**

Interior of a room; three men seated, smoking and drinking; near the one on the r. lies a dog; on the table are a lighted candle and a gun. Panel, 8½ by 13¾ in.

54 LANDSCAPE.

Charles T. D. Crews, Esq. **John Crome.**

Cottages at the edge of a wood, overshadowed by trees; two figures near them; cloudy sky. Panel, 10 by 12½ in.

LENT BY — PAINTER.

55 THE CHAIN PIER AT BRIGHTON.

HENRY REEVE, ESQ., C.B. — John Constable, R.A.

View looking along the beach towards the Old Pier; cloudy sky. Unfinished. Canvas, 23½ by 38½ in.

56 BEATRICE.

REV. B. GIBBONS. — Charles Robert Leslie, R.A.

Small figure of a lady in a garden, leaning forwards, with her r. hand on a balustrade, looking towards the spectator; brown dress, with black mantilla. Panel, 18½ by 14½ in.

57 Portrait of MISS RANDOLPH.

REV. W. C. RANDOLPH. — John Singleton Copley, R.A.

Inscribed on the picture, "Susannah, daughter of the Jst. (Justice) Brett Randolph; b. December (year erased), at Chester, Virginia."
Full length, standing in front in a landscape; her l. arm resting on a pedestal, feet crossed; blue dress, white scarf over the l. shoulder; long hair falling in a plait. Canvas, 78 by 53 in.

58 THE VALE OF STOUR.

HENRY REEVE, ESQ., C.B. — John Constable, R.A.

View looking across the vale, with Dedham Church in the distance; cloudy sky. Unfinished. Canvas, 23½ by 38½ in.

59 THE MASK.

JAMES ORROCK, ESQ. — George Morland.

A man and woman seated under some trees; three children are playing round them, one of whom is putting on a mask. Canvas, 11½ by 9½ in.

GALLERY No. II.

OIL PAINTINGS—60-118.

LENT BY — PAINTER.

60 TWELFTH-NIGHT.

LORD WANTAGE. — **Jan Steen.**

Interior of a room, with numerous figures making merry; at a table in the centre, covered with a white cloth, are seated a man holding up a glass of wine, and a woman with a child on her lap; standing up behind is a boy playing the violin; a man and boys play other instruments; two children and a dog on the floor in the foreground. Signed, "J. Steen" (J and S connected). Panel, 17 by 25½ in.

61 Portrait of THE PAINTER.

A. P. HEYWOOD-LONSDALE, ESQ. — **Rembrandt.**

B. at Leyden, 1607; d. at Amsterdam, 1669.
Bust to r., looking towards the spectator, his l. hand thrust into the breast of his black coat; black velvet cap; dark background. Panel, 25 by 20 in.

62 LANDSCAPE.

LORD ASHBURTON. — **Nicolas Poussin.**

Cattle and herdsman under some lofty trees; river in the middle distance flowing between high banks; buildings and landscape beyond; blue sky, with clouds. Panel, 21 by 17 in.

63 ADORATION OF THE SHEPHERDS.

CHARLES T. D. CREWS, ESQ. — **Christian Dietrich.**

The Infant Christ lies on straw on the l., with the Virgin and St. Joseph near Him; a group of shepherds kneel in adoration in front of Him, one offering a pigeon and some eggs; numerous figures in the background looking on, one of them carries a lantern. Canvas, 20 by 28 in.

LENT BY — PAINTER.

64 OLD WOMAN READING.

LORD ASHBURTON. — Gabriel Metsu.

Half figure of a woman in a black dress, seated at an arched window, reading a book which lies on the window-sill in front of her. Signed, "G. Metsu." Panel, 12 by 10½ in.

65 Portrait of A LADY.

WILLIAM HARVEY, ESQ. — Gonzales Coques.

Three-quarter figure seated facing the spectator, with her back to an open window; she holds a bunch of flowers in her l. hand; blue dress. Panel, 13¼ by 11 in.

66 Portrait of LIEVEN WILLEMSZ VAN COPPENOL.

LORD ASHBURTON. — Rembrandt.

A celebrated calligraphist, b. 1598; he was a great friend of Rembrandt, who painted him three times and etched him twice.

Three-quarter figure in black, with black skull-cap, seated to l., looking at the spectator, holding a pen and a sheet of paper; dark background. Painted 1650. Panel, 14 by 11 in.

67 A DRINKING BOUT.

LORD ASHBURTON. — Adrian van Ostade.

Interior of a tavern; group of boors in the foreground at a table, one of them playing a violin; others playing cards in the background. Signed and dated, "A. V. Ostade (A and V connected), 1663." Panel, 16 by 18¼ in.

68 AN OLD MAN.

G. C. W. FITZWILLIAM, ESQ. — Rembrandt.

Bust to l., looking towards the spectator; black dress, black cap; dark background. Panel, 22¼ by 18¼ in.

69 Portrait of A MAN.

LORD ASHBURTON. — Rembrandt.

Half figure seated to r., looking towards the spectator; he holds his gloves in his r. hand; black dress, black steeple-crowned hat, wide white collar; dark background. Signed and dated, "Rembrandt f. 1641." Canvas, 44 by 34 in., arched top).

LENT BY — PAINTER.

70 **A LUNCHEON-PARTY.**

T. Humphry Ward, Esq. — **Dirk Hals.**

Interior of a room; a group of nine persons round a table on which is spread a repast; a wine-cooler with two bottles of wine in the l. corner. Panel, 17¼ by 20 in.

71 **A FRUIT-PIECE.**

T. Humphry Ward, Esq. — **Jacob van Walscappelle.**

Grapes, plums, and other fruit and flowers lying on a table. Signed, "Jacob Walscappel F." Canvas, 13¾ by 16 in.

72 **THE MUSIC LESSON.**

Lord Ashburton. — **Gerard Terburg.**

A lady, in a white silk gown and a yellow silk jacket trimmed with ermine, seated at a table, holding a lute in her l. hand, turns over a music-book with her r.; opposite her sits a gentleman also holding a music-book, and another, in a wide-brimmed hat, looks over his shoulder. Panel, 22¼ by 18¼ in.

73 **LANDSCAPE.**

Rt. Hon. G. Cavendish Bentinck, M.P. — **Jacob van Ruysdael and Nicolas Berghem.**

Outskirts of a forest; in the foreground a road is seen branching to r. and l. at the foot of a large tree; a man and woman driving three sheep on the r.; on the l. a man on horseback, accompanied by two others on foot, is crossing a stream; another, in a red coat, is seated on a bank by the roadside; distant landscape seen to l. Signed and dated, "J. V. Ruisdael, 1652" (J V and R connected). Canvas, 33 by 41 in.

74 **LANDSCAPE.**

Lord Ashburton. — **Nicholas Berghem.**

View looking over a plain, through which a river is seen flowing at the foot of distant mountains; figures and cattle in the foreground; among them a woman, on horseback, and a man, carrying faggots on his back; blue sky, with clouds. Panel, 15¼ by 21 in.

75 **OFFICER WRITING A DESPATCH.**

Arthur James, Esq. — **Gerard Terburg.**

Interior of a room; two men seated at a table covered with a red cloth, one of them, in a helmet, writing, the other apparently dictating to him; standing beside the table is a trumpeter in a blue coat; a spaniel lies on the floor. Canvas, 29¼ by 20 in.

LENT BY — PAINTER.

76 Portrait of A LADY.

LORD ASHBURTON. — **Rembrandt.**

Three-quarter figure, seated nearly in front, head turned to l.; black dress, large white ruff, white close-fitting cap; hands crossed; dark background. Signed and dated, "Rembrandt fecit, 1641." Canvas, 44 by 34 in. (arched top).

77 A DUTCH TAVERN.

REV. W. C. RANDOLPH. — **Adrian van Ostade.**

Exterior of a tavern, overhung with trees, with various groups seated and standing in front of it; the principal one in the foreground consists of a man seated near a tub, smoking and talking to a woman, upon whom a strong light falls, and a boy. Signed and dated, "A. V. Ostade f. (A and V connected) 1652." Canvas, 14 by 12 in.

78 WOMAN AND CHILD.

LORD ASHBURTON. — **Adrian van Ostade.**

Half figure of a woman standing in the doorway of a house, holding up a child in her arms to look over the half-door. Signed and dated, "A. V. Ostade (A and V connected), 1667." Panel, 14 by 11 in.

79 FLOWER-PIECE.

LORD ASHBURTON. — **Jan van Huysum.**

Flowers in a vase, which stands on a marble slab; bird's-nest and eggs in the r. corner. Signed and dated, "Jan van Huysum fecit, 1731, 1732." Panel 31 by 23¼ in.

80 RIVER SCENE.

THE EARL OF CARLISLE. — **Albert Cuyp.**

View looking across the river, with a large boat filled with numerous figures in the foreground; other boats in the distance; jetty on the l.; cloudy sky. Signed, "A. Cuyp." Panel, 23 by 29 in.

81 SEA-PIECE.

CHARLES T. D. CREWS, ESQ. — **Jan van de Capelle.**

View looking along the sea-coast; in the l. foreground a boat, from which some passengers have just landed; boats and figures on the shore beyond; other boats sailing in the distance; cloudy sky. Canvas, 28 by 33¼ in.

LENT BY — PAINTER.

82 DEAD GAME, &c.

CHARLES T. D. CREWS, ESQ. — **Jan Weenix.**

A hare and a partridge hanging on a stone vase in a garden; a pheasant lies on the slab beneath, with a gun and powder-horn, &c. Signed and dated, "J. Weenix f. 1703." Canvas, 45 by 38 in.

83 FLOWER-PIECE.

LORD ASHBURTON. — **Jan van Huysum.**

Flowers and fruit on a slab; other flowers in a vase behind. Signed and dated, "Jan van Huysum fecit, 1732 en 1733." Panel, 31 by 23½ in.

84 VILLAGE DANCE.

LORD ASHBURTON. — **David Teniers.**

Courtyard of an ale-house, in which a number of people are watching two men and two women dancing to the music of bagpipes played by a man who stands on a tub; church and wood on the l.; blue sky, with clouds. Signed, "D. Teniers fec." Panel, 17 by 25 in.

85 LANDSCAPE.

LORD ASHBURTON. — **Hobbema.**

View on the outskirts of a wood; a ruined cottage on the r.; other buildings are seen through the trees in the middle distance; along a road in the foreground a woman and child are advancing preceded by a dog; beyond them a man is riding away in the opposite direction; blue sky, with clouds. Signed, "M. Hobbema." Painted 1655. Canvas, 37 by 41¼ in.

86 LANDSCAPE AND FIGURES.

ALBEMARLE CATOR, ESQ. — **Albert Cuyp.**

Beneath a tree on the r. two sportsmen have halted; one, in a red jacket, has dismounted from his grey horse and is seated, with two dogs beside him, engaged in pulling up his boot; the other, on a black horse, is holding his companion's steed; on the l. are three cows and a herdsman; a river in the middle distance, with hills beyond it; sunset sky. Signed, "A. Cuyp." Canvas, 45 by 66 in.

87 A LARDER.

MARTIN H. COLNAGHI, ESQ. — **Paul de Vos.**

A man seated at a table on which is a dead deer, a basket of grapes, a lobster, a partridge, &c.; a dead boar hangs from a hook above, and a cat is peering down from the cornice. Canvas, 84½ by 65½ in.

LENT BY — PAINTER.

88 LANDSCAPE, with Cattle, &c.

MARTIN H. COLNAGHI, Esq. — **Paul Potter.**

A bull, a cow, two horses, and some sheep on rising round near a pollard tree on the r., from which a boy is cutting a twig. Signed and dated, "Paulus Potter Fecit, 1657." Panel, 39 by 49 in.

89 LANDSCAPE.

MRS. WHATMAN. — **Hobbema**
(figures by **Adrian van de Velde**).

View of a water-mill seen on the l. among trees by the side of a stream which flows towards the spectator; a road winding from the r. among the trees comes down to the stream in the foreground, where a man and woman stand at the water's edge with a cow and goats near them; other houses and figures are seen among the trees; a dog is swimming across the stream; blue sky, with clouds. Canvas, 38½ by 50 in.

90 SEA-PIECE.

LORD ASHBURTON. — **Ludolph Backhuysen.**

View looking seawards; numerous vessels and boats: one of the vessels appears to be waiting for passengers who are about to embark in a small boat, on a knoll on the l. is a group of five persons, one of whom is holding on his hat; overcast sky. Canvas, 22 by 33 in.

91 Portrait of THE PAINTER.

LORD ASHBURTON. — **Albert Cuyp.**

B. at Dordrecht, 1605; d. 1691.
Half figure to r., looking towards the spectator, holding an empty locket in his r. hand; black dress, white collar, long hair; architectural background. Panel, 36 by 29 in. (oval).

92 DEAD HARE.

F. L. JAMES, Esq. — **Jan Weenix.**

A dead hare, tied to a gun, lies at the foot of a tree, a dead bullfinch beside it. Canvas, 32 by 25 in.

LENT BY — PAINTER.

93 THE CAROUSE.

LORD ASHBURTON. — **Jan Steen.**

Interior of a room; composition of thirteen figures; the principal figure is that of a man seated beside a woman in a blue apron; he is holding up a glass and turning to her laughing; near them, in front of the fireplace, an old man is talking to a young woman, whom he holds by the arm; on the l. an old woman is giving a child a drink out of a jug; other figures in a doorway beyond. Signed, "J. Steen" (J and S connected). Canvas, 17 by 21 in.

94 WOMAN SCOURING A KETTLE.

WILLIAM JAMES, ESQ. — **Gabriel Metsu.**

Half figure of a woman in a red dress, standing at an arched opening, scouring pots and pans. Signed, "G. Metsu." Panel, 9¼ by 8 in.

95 AN INTERIOR.

STEPHENSON CLARKE, ESQ. — **Adrian van Ostade.**

Interior of a room, with boors drinking and smoking; the principal figure stands with his back to the spectator, holding a pipe behind his back in his l. hand. Signed, "A. V. Ostade" (A and V connected). Panel, 10½ by 9½ in.

96 SCENE ON THE ICE.

THE EARL OF YARBOROUGH. — **Albert Cuyp.**

A frozen river, with numerous figures skating and walking, of whom the most prominent is a man in red with his back to the spectator; on the r. is a high ruined tower, near the foot of which is a booth with various figures and sledges; buildings in the distance; sunlit sky, with light clouds. Signed, "A. Cuyp." Panel, 25½ by 35½ in.

97 Portrait of A GENTLEMAN.

LORD ASHBURTON. — **Rembrandt.**

Bust to r., looking towards the spectator; black dress, wide falling ruff, black hat; dark background. Panel, 30 by 25 in. (oval).

98 PIGS.

LORD ASHBURTON. — **Karel du Jardin.**

A water-mill with undershot wheel, in front of which a man is drawing water; near him are some pigs and fowls, and a donkey; wooded and hilly landscape beyond; cloudy sky. Signed, "K. du Jardin." Canvas, 17 by 15 in.

LENT BY — PAINTER.

99 ITALIAN LANDSCAPE.

WILLIAM JAMES, ESQ. — **Jan and Andreas Both.**

A pond in the foreground, with figures and some cattle and mules near it; wooded bank on the r., with buildings behind near a road which leads away into the distance; blue sky, with clouds. Canvas, 19 by 25½ in.

100 THE SEVEN ACTS OF MERCY.

LORD ASHBURTON. — **David Teniers.**

Open space in a town in which the Seven Acts of Mercy are represented. In the l. foreground an old man is distributing bread to a large group of persons; behind him a young man is giving a coat to a naked beggar; a woman seated in front of them holds out a bowl which a boy is filling; a man is entering the door of a prison on the r.; in the distance are scenes representing the entertainment of strangers, visiting the sick, and burying the dead. Signed, "D. Teniers." Panel, 22½ by 30½ in.

101 AN INTERIOR.

SAMUEL S. JOSEPH, ESQ. — **Nicholas Maes.**

A woman seated in the middle of a room, nursing a child; on the floor is a cradle on which is lying a lace pillow. Panel, 21 by 18 in.

102 A SEA-PIECE.

REV. W. C. RANDOLPH. — **Ludolph Backhuysen.**

View looking seawards from a low shore; several vessels sailing with a stiff breeze; among them three men-of-war, the nearest of which in the foreground is just getting under way; in the r. foreground are some fishermen in a boat drawing in a net, and another boat full of men; three figures are sitting on the shore in the l. foreground; blue sky, with clouds. Canvas, 36 by 84 in.

103 WOMAN PEELING TURNIPS.

H.M. THE QUEEN. — **David Teniers.**
(From Buckingham Palace.)

Interior of a large kitchen; on the r. is seated an old woman peeling turnips; on the l. is a barrow full of vegetables, with others lying on the floor beside it; near a window beyond are a variety of culinary utensils, and a dog; in the background are three figures near the fireplace, and another in the doorway. Signed, "D. Teniers f." Panel, 19½ by 28 in.

LENT BY — PAINTER.

104 **A WOMAN SEWING.**

LORD ASHBURTON. — **Nicholas Maes.**

Interior of a room; a woman seated sewing with a basket beside her; on a chair on the other side of her is a lace pillow. Panel, 21 by 19¼ in.

105 **INTERIOR.**

CHARLES T. D. CREWS, ESQ. — **Jan Steen.**

A man in red dress, seated, is holding up a glass in his r. hand, and leaning towards a woman who stands near him, holding a pipe in one hand and a jug in the other; another woman seen behind a curtain to l.; other figures in the background, one playing a violin. Signed, "J. Steen" (J and S connected). Canvas, 22¼ by 19 in.

106 **LANDSCAPE, with Figures.**

LORD ASHBURTON. — **Jan Wynants**
(figures by **Adrian van de Velde**).

View looking across open country; skirts of a wood on the r.; trunk of a fallen tree in the foreground; water and various figures to l. Signed, "J. Wynants." Canvas, 21 by 25 in.

107 **CATTLE.**

LORD ASHBURTON. — **Adrian van de Velde.**

Cattle and sheep near a clump of trees; a herdsman is lying asleep on the ground to r.; two horses are standing on a knoll to l.; a distant landscape beyond; blue sky, with clouds. Signed and dated, "A. V. Velde f. 1661." Panel, 19¼ by 16 in.

108 **DEAD BIRDS.**

ARTHUR JAMES, ESQ. — **Melchior de Hondecoeter.**

A partridge and a bullfinch lying on a slab, on which are a green bag and various articles; two small birds lie near them. Signed, "M. d'hondecoeter." Canvas, 21¼ by 17¼ in.

109 **A MERRYMAKING.**

THE DUKE OF WELLINGTON. — **David Teniers.**

Courtyard of a village inn; numerous figures seated at a table and standing; in the middle of them a man and woman dancing to the music of bagpipes, played by a man who stands on a tub; blue sky, with clouds. Signed and dated, "D. Teniers fec. 1655." Panel, 6¼ by 7¼ in.

LENT BY — PAINTER.

110 LANDSCAPE.

LORD ASHBURTON. — Jacob van Ruysdael.

View looking across a pond to a wood on the l.; distant landscape on r.; blue sky, with clouds. Canvas, 9¼ by 13 in.

111 INTERIOR.

LORD ASHBURTON. — Adrian van Ostade.

A man and woman seated at the fireside, smoking; three children near a window on the l., one of them looking out of the window. Panel, 14 by 12 in.

112 LANDSCAPE.

LORD ASHBURTON. — Jan Both.

A rocky and wooded height on the r., at the foot of which are two travellers, one of whom has dismounted from his horse; at a pond on the l. some pack-mules are drinking; distant landscape beyond; blue sky with clouds. Canvas, 24 by 31½ in.

113 AN INTERIOR.

H.M. THE QUEEN. (From Buckingham Palace.) — Adrian van Ostade.

Interior of a room; a man, seated near a large window at a table on which lie a loaf of bread and other articles, is looking at a child sitting on its mother's lap; she is holding up a doll for it to play with; a boy is eating out of a bowl at a bench to l., on which a dog has placed its fore paws. Signed and dated, "A. V. Ostade (A and V connected), 1668." Panel, 25 by 16 in.

114 A MAN HOLDING A GREY HORSE.

THE DUKE OF WELLINGTON. — Albert Cuyp.

A man in a buff-coloured coat and red sash, holding a grey charger outside a shed; tent and figures on the l., and village in the distance. Panel, 12 by 15 in.

115 THE HAYMAKERS.

LORD ASHBURTON. — Adrian van de Velde.

A group of men and women seated in the foreground, resting and refreshing themselves, in front of a loaded waggon with two horses; in the distance men are making haycocks; blue sky, with clouds. Canvas, 11½ by 14 in.

LENT BY — PAINTER.

116 **A LADY DRAWING.**

LORD ASHBURTON. — **Gabriel Metsu.**

A lady in a red silk dress and a scarlet jacket trimmed with ermine, seated making a drawing of a bust which lies on a table in front of her. Panel, 13¼ by 11¼ in.

117 **TRIC-TRAC PLAYERS.**

A. P. HEYWOOD-LONSDALE, ESQ. — **Adrian van Ostade.**

Interior of a room; two men seated near a fireplace, playing tric-trac; three others looking on; two figures in the background. Signed and dated, "A. V. Ostade (A and V connected), 1670." Panel, 13¼ by 11 in.

118 **SKITTLE-PLAYERS.**

LORD ASHBURTON. — **Jan Steen.**

A garden outside a tavern; three men on the r. playing skittles, with a boy looking on; on the l. another group of two men and a woman seated on the ground, drinking; a horse stands beside the palings, beyond which are seen two figures walking along a road; the whole overshadowed by tall trees. Panel, 12¼ by 10¼.

GALLERY No. III.

OIL PAINTINGS—119-164.

LENT BY — PAINTER.

119 Portrait of **FREDERIC HOWARD, 5th EARL OF CARLISLE.**

THE EARL OF CARLISLE. — **Sir Joshua Reynolds, P.R.A.**

B. 1748; s. his father as 5th Earl, 1758; d. 1825.

Full length of a boy standing in front at the foot of a tree, leaning on a cane with his legs crossed; his l. hand holds his hat, in which is a blue feather; puce-coloured dress and shoes; near him, on the l., is a large dog which is looking up at him. Painted 1761-2. Canvas, 69 by 58 in.

LENT BY — PAINTER.

120 Portrait of GEORGE, 1st MARQUIS TOWNSHEND.

THE MARQUIS TOWNSHEND. — **Sir Joshua Reynolds, P.R.A.**

B. 1724; s. his father as 4th Viscount Townshend, 1767; was present at the battles of Dettingen, Fontenoy, Culloden, and at the siege of Quebec; Lord-Lieutenant of Ireland, 1767; created Marquis, 1786; and a Field-Marshal; d. 1807.

Full length, standing in front, his r. hand resting on the corner of a table; in armour, with robes over his l. shoulder; curtain and landscape background; figures on horseback to r. Painted 1779. Canvas, 93 by 57 in.

121 Portraits of TWO OF THE CHILDREN OF GEORGE, 2nd EARL OF WARWICK.

JOHN RHODES, ESQ. — **George Romney.**

Half figures of a boy and girl. Sketch for a portion of the large picture at Warwick Castle, of Henrietta, Countess of Warwick, with two of her children, exhibited at the Old Masters Exhibition in 1889. Canvas, 24 by 29½ in.

122 Portrait of THE COUNTESS OF CARLISLE.

THE EARL OF CARLISLE. — **Sir Joshua Reynolds, P.R.A.**

Margaret Caroline, daughter of the 1st Marquis of Stafford; m. 1770, Frederic, 5th Earl of Carlisle (see No. 119); d. 1824.

Three-quarter figure, standing in front in a landscape, with her head turned slightly to r.; her r. arm over the stump of a branch; her r. hand holds a rose; white dress, grey ermine-lined cloak; a plait of hair hangs down over her l. shoulder. Canvas, 49 by 39 in.

123 GIRL WITH PIGS.

REV. B. GIBBONS. — **Thomas Gainsborough, R.A.**

Small full-length figure of a girl sitting at a cottage door, in a wooded landscape, leaning her head on her l. hand, and watching three young pigs feeding out of a bowl. Canvas, 39 by 48 in.

124 THE BRADDYLL FAMILY.

REV. W. C. RANDOLPH. — **Sir Joshua Reynolds, P.R.A.**

Portraits of Mr. William Braddyll of Conishead Priory, Lancaster, his wife, and his son Thomas.

Three full-length figures, in a landscape; Mrs. Braddyll on the l. in white dress and black lace shawl, seated on a bench, with a spaniel on her lap, looking to r. at her son, who stands opposite to her in a blue coat, leaning against a pedestal, holding his hat in his hand; Mr. Braddyll, in a red coat, stands in the middle, resting his r. arm on the back of the bench. Canvas, 93 by 57 in.

LENT BY — PAINTER.

125 SHEEP-WASHING.

REV. B. GIBBONS. — **Sir David Wilkie, R.A.**

Pool in the foreground, into which two men are driving sheep, while two others standing in the water are washing them; mill beyond; on a road to r. are a shepherd boy and dog watching a small flock of sheep; blue sky, with clouds. Painted 1817. Panel, 35 by 53 in.

126 Portrait of SIR WILLIAM CHAMBERS, R.A.

ROYAL ACADEMY. — **Sir Joshua Reynolds, P.R.A.**

Architect; b. 1726; planned Kew Gardens; built new Somerset House; was an original member and first Treasurer of the Royal Academy; d. 1796. Three-quarter figure, seated to l. at a table, on which are some papers, looking round towards the spectator, a crayon is in his r. hand; red velvet coat; dark background, with part of the façade of new Somerset House seen through an open window on the l. Canvas, 50 by 40 in.

127 CHILDREN.

ROYAL ACADEMY. — **William Peters, R.A.**

Half figures of a boy and girl; the girl, in white dress and broad-brimmed straw hat, tied under her chin with a pink ribbon, holds up a bunch of grapes in her r. hand and looks at the boy, who is holding up a garland of flowers; light background. Canvas, 25 by 30 in.

128 Portrait of THE RT. HON. CHARLES TOWNSHEND.

THE MARQUIS TOWNSHEND. — **Sir Joshua Reynolds, P.R.A.**

2nd son of Charles, 3rd Viscount Townshend; b. 1725; held several important Government offices, and became Chancellor of the Exchequer, 1766; d. 1767. Full length, standing to l. looking towards the spectator; his r. hand rests on a paper on a table, on which is an inkstand, &c.; a sealed document is in his l. hand; crimson dress with robes as Chancellor of the Exchequer; a red chair behind him; curtain background. Canvas, 96 by 58 in.

129 Portrait of MARIANA OF AUSTRIA.

THE EARL OF CARLISLE. — **Juan Bautista del Mazo.**

Daughter of the Emperor Ferdinand III.; b. 1635; m. 1649, as his 2nd wife, Philip IV. of Spain; became Regent at the death of her husband, in 1659. See also No. 132.
Full length, seated to l. in a chair, looking towards the spectator; in the black and white robes of a widow, with a dog lying beside her; in a chamber to l. is seen her son Carlos II., with several women and dwarfs; a maid of honour kneeling, hands him a red cup. Signed and dated on a letter which she holds in her l. hand, "Juan Bap^ta del Mazo, 1668 (?)." Canvas, 77 by 57 in.

LENT BY — PAINTER.

130 ST. BENEDICT.

LORD HEYTESBURY. — Francesco Zurbaran.

Full-length figure, standing to l. in a rocky landscape, looking down towards the spectator, holding one of his emblems, a pitcher, in his l. hand, his r. upraised in the act of blessing; a small figure kneeling in the distance. Canvas, 73 by 40 in.

131 THE GOOD SHEPHERD.

LORD ROTHSCHILD. — Murillo.

Full-length figure of the Infant Saviour, standing in front in a landscape, looking up, holding a crook in His l. hand; His r. hand rests on the head of a lamb; two others are near. Canvas, 64½ by 42 in.

132 Portrait of MARIANA OF AUSTRIA.

RT. HON. SIR CLARE FORD. — Velazquez.

See No. 129.

Three-quarter figure standing, turned slightly to l., looking towards the spectator; her r. hand grasps the back of a chair; she holds a handkerchief in her l.; in court mourning of black silk dress with silver stripes, enormous hoops, large white collar falling over her shoulders, crossed by a double row of pearls, feathers in her hair, which is arranged in concentric rolls; a clock stands on a table behind her, a curtain is looped up on the l.; dark background. Canvas, 57 by 44 in.

133 Portrait of ADRIAN PULIDO PAREJA.

THE DUKE OF BEDFORD, K.G. — Velazquez.

A native of Madrid, who first distinguished himself at the siege of Fontarabia in 1638 and became Admiral of the Fleet of New Spain.

Full length, standing almost in front, looking towards the spectator; his r. hand holds a baton; in his l. is his hat; black dress with white sleeves and large collar, and the red cross of Santiago; curtain background; a naval engagement seen through an opening to r. Inscribed, "Adrian Pulido Pareja Capitan General de la Armada y flota de nueva España Fallecio en la Ciudad de la nueva Vera Cruz, 1660." According to Palomino, the portrait of Pulido was painted in 1639, which is indeed the date on the portrait by Velazquez of the same personage at Longford Castle; this inscription, therefore, must have been added at some later period. Canvas, 77 by 42 in.

LENT BY — PAINTER.

134 Portrait of DON BALTHAZAR CARLOS.

SIR RICHARD WALLACE, BART. — **Velazquez.**

Prince of Asturias; son of Philip IV. and his 1st wife, Isabella of Bourbon; b. 1629; d. 1646. See also Nos. 136, 137, 138.

Full length, standing to l., three-quarter face; the r. hand holds a baton, the l. is on his sword; grey silver-embroidered frock, red sash, white lace collar, his plumed hat lies on a stool beside him; curtain background. Canvas, 46 by 37 in.

135 VENUS AND CUPID.

R. A. MORRITT, ESQ. — **Velazquez.**

Full-length nude figure of Venus lying on a couch covered with dark drapery, her back to the spectator, and her head raised to look at herself in a mirror held up by a cupid who is kneeling on one knee in front of a red curtain. Canvas, 48½ by 69 in.

136 Portrait of DON BALTHAZAR CARLOS.

SIR RICHARD WALLACE, BART. — **Velazquez.**

See Nos. 134, 137, 138.

Small full-length of the prince in a black dress and red sash, hat with white plume, and light-coloured riding boots, mounted on a black pony; his r. hand rests on his hip; behind him are seen numerous figures in the courtyard of a turreted building with a balcony which forms the background of the picture. Canvas, 51½ by 40 in.

137 Portrait of DON BALTHAZAR CARLOS.

H.M. THE QUEEN. — **Velazquez.**

(From Buckingham Palace.)

See Nos. 134, 136, 138.

Full length, standing to l., looking at the spectator, in armour, booted and spurred; a baton in his r. hand; his l. is put through his baldric; large gold-embroidered red sash, white lace collar; a red chair to l.; a table with red cloth to r.; red curtain looped up above. Canvas, 82 by 41 in.

138 Portrait of DON BALTHAZAR CARLOS.

THE DUKE OF WESTMINSTER, K.G. — **Velazquez.**

See Nos. 134, 136, 137.

Small full length of the prince in a black dress and red sash, hat with white plume, and light-coloured riding boots, mounted on a black pony; his r. hand rests on his hip; in the background are numerous figures in the courtyard of a turreted house with balcony, on which are the King and Queen; one of the figures is said to represent the Conde Duque Olivarez, receiving a lance from the riding master. Canvas, 57 by 38 in.

LENT BY — PAINTER.

139 VIRGIN AND CHILD.

LORD ROTHSCHILD. — **Murillo.**

Full-length figure of the Virgin seated to r., holding the Child in her lap, who is embracing her; dark background. Canvas, 64 by 43 in.

140 ST. JEROME.

LORD HEYTESBURY. — **Francesco Zurbaran.**

Full-length figure standing to l., with head turned towards the spectator, holding an open book in his l. hand and pointing up with his r. to a trumpet, which appears at the top of the picture; cardinal's hat and cape; in front of him is the lion; landscape background. Canvas, 73 by 40 in.

141 Portrait of A LADY.

THE DUKE OF DEVONSHIRE, K.G. — **Velazquez.**

Three-quarter figure standing to l., looking towards the spectator; her r. hand holds the end of a black lace mantilla, which covers her head; her l. holds a handkerchief; lemon-coloured silk gown with wide sleeves, white lace collar; brown background. Canvas, 38 by 18½ in.

142 ST. THOMAS.

THE DUKE OF SUTHERLAND, K.G. — **Francesco Zurbaran.**

Small full-length figure standing to r. in a niche, holding a book in his hand; white robes, black hat. Canvas, 36 by 12 in.

143 ST. ANDREW.

THE DUKE OF SUTHERLAND, K.G. — **Francesco Zurbaran.**

Full-length figure less than life-size, standing to r., in brown robes, reading a book; the cross appears behind him; landscape background. Canvas, 56½ by 23½ in.

144 ST. CYRIL.

THE DUKE OF SUTHERLAND, K.G. — **Francesco Zurbaran.**

Small full-length figure standing to l. in a niche, looking up, holding a book with both hands; white robes, black hat. Canvas, 36 by 12 in.

LENT BY — PAINTER.

145 Portrait of THE PAINTER.

LORD ASHBURTON. — **Rembrandt.**

See No. 61.
Bust ro r., looking towards the spectator; brown dress, large black velvet cap; brown background. Canvas, 30 by 25¼ in.

146 Portrait of AN ARTIST.

THE DUKE OF SUTHERLAND, K.G. — **Van Dyck.**

Three-quarter figure seated to r., with head turned towards the spectator, at a table on which are some papers, a globe, and a plaster mask; in his l. hand is a pair of compasses; his r. grasps the arm of the chair; black dress, lace collar; dark background. Canvas, 48 by 38½ in.

147 Portrait of AN OLD LADY.

THE EARL OF YARBOROUGH. — **Rembrandt.**

Three-quarter figure seated to l. in an arm-chair; her hands clasped in front of her; dark fur-trimmed dress, stiff ruff, and white cap with black ribbon; brown background. Panel, 41 by 35 in.

148 THE DAUGHTER OF HERODIAS WITH THE HEAD OF JOHN THE BAPTIST.

THE EARL OF CARLISLE. — **Rubens.**

Three-quarter figures of the daughter of Herodias and an attendant, holding the charger on which the executioner has just placed the head of John the Baptist. Canvas, 48 by 45 in.

149 REGENTS OF THE GUILD OF SILVERSMITHS, AMSTERDAM.

T. HUMPHRY WARD, ESQ. — **Thomas de Keyser.**

Six three-quarter figures, three in front sitting at a table and three standing behind; all dressed in black with lace ruffs or collars, holding various articles of silversmith's work, &c.; the one seated on the l. is about to apply burning charcoal to a silver ornament held by the man who stands behind him. Signed with a monogram and dated, 1641. Canvas, 47 by 77 in.

LENT BY — PAINTER.

150 Portrait of THOMAS HOWARD, EARL OF ARUNDEL.

THE DUKE OF SUTHERLAND, K.G. — **Van Dyck.**

Son of Philip, Earl of Arundel; b. 1592; was the first collector of works of art in England; the famous collection of inscriptions known as the Arundel Marbles was brought by him to England; d. 1646.

Half figure seated to r. in a red arm-chair, looking towards the spectator; in his r. hand is a scroll; his l. holds a medallion which is suspended by a black ribbon from his neck; black dress, lace ruff; curtain and landscape background. Canvas, 40 by 30½ in.

151 Portrait of A MAN.

LORD ASHBURTON. — **Rembrandt.**

Three-quarter figure seated to r. in an arm-chair, looking towards the spectator; black dress, wide lace ruff; dark background. Canvas, 48 by 37½ in.

152 Portrait of A MAN.

LORD ASHBURTON. — **Rembrandt.**

Said to be a portrait of Cornelius Jansenius, the learned divine.

Half figure standing, turned slightly to r., looking towards the spectator, holding his gloves in his l. hand; black dress and broad-brimmed hat, white collar. Signed and dated, "Rembrandt f. 1661." Inscribed, "Portrait de Jansenius père d'une nombreuse famille, mort en 1638, âgé de 53 ans." Panel, 32 by 26 in.

153 Portrait of JOHN, COUNT OF NASSAU DILLENBOURG.

LORD ASHBURTON. — **Van Dyck.**

General of Spanish cavalry in the service of William of Orange; commanded the forces in the Low Countries in 1630.

Three-quarter figure standing to l., head looking over the l. shoulder, in armour; his r. hand holds a baton, the l. his sword; curtain and architectural background. Inscribed, "æt 48 A°." Canvas, 54 by 48 in.

154 Portrait of MRS. STABLES AND TWO OF HER DAUGHTERS, HARRIET AND LOUISA.

MRS. ADDISON. — **George Romney.**

Nearly full-length figure of a lady in red and green dress, seated to l. in a landscape, looking towards the spectator; she is embracing the younger child which stands on a stone coping in front of her, with its arms round her neck; the other, holding a basket of fruit, looks over the coping. Painted 1781. Canvas, 50 by 42 in.

LENT BY — PAINTER.

155 **HOPE NURSING LOVE.**

R. A. Morritt, Esq. — **Sir Joshua Reynolds, P.R.A.**

Portrait of Miss Morris, daughter of Mr. Valentine Morris, Governor of one of the West India Islands; being in impoverished circumstances after the death of her father, she went on the stage and appeared as Juliet at Covent Garden, in November 1768, but broke down, and was never able to appear again; she fell into a rapid decline, and d. on May 1st, 1769.

Full length, seated, in yellow and plum-coloured drapery, with the nude figure of Love on her lap; foliage background. Painted 1769. Canvas, 53 by 42 in.

A repetition of this picture, belonging to the Earl of St. Germans, was exhibited at the Old Masters Exhibition in 1876; and another, belonging to the Marquis of Lansdowne, in 1884.

156 **Portrait of LADY RODNEY.**

Lord Revelstoke. — **Thomas Gainsborough, R.A.**

Wife of the famous Admiral, the 1st Lord Rodney.

Three-quarter figure standing to l., with low-cut blue dress; both hands in front of her, the l. holding a gauze scarf; powdered hair; dark background. Canvas, 49 by 39½ in.

157 **SION HOUSE.**

Rev. B. Gibbons. — **Richard Wilson, R.A.**

View looking across a bend in the Thames with Sion House on the r.; numerous figures in the foreground, some of them seated beneath high trees; buildings in the distance; sunset sky. Canvas, 40 by 53½ in.

158 **Portraits of VISCOUNTESS ST. ASAPH AND CHILD.**

The Earl of Ashburnham. — **Sir Joshua Reynolds, P.R.A.**

Sophia, daughter of Thomas, 1st Marquis of Bath; m. 1784, George, Viscount St. Asaph, afterwards 3rd Earl of Ashburnham; d. 1791.

Full length, seated to r. on the floor, holding the nude figure of a child which lies on a stool in front of her; white dress; fair hair falling in ringlets over her neck; curtain and landscape background. Painted 1786-7. Canvas, 55½ by 44 in.

159 **DEDHAM LOCK, OR THE LEAPING HORSE.**

Royal Academy. — **John Constable, R.A.**

The river Stour is represented flowing across the centre of the picture; on the l. a barge, with several figures in it, is being towed by a horse, which a boy is riding, and which is in the act of leaping a low rail on the towing-path; the lock, and tower of Dedham Church seen in the distance to r.; a clump of trees on the far bank of the river to l.; cloudy sky. Painted 1825. Canvas, 53½ by 71 in.

LENT BY — PAINTER.

160 **A LADY READING.**

HENRY FRASER CURWEN, ESQ. — George Romney.

Full-length figure seated to l. in an arm-chair, reading a book by the light of a candle; her r. arm rests on a table in front of her; white dress, white mob-cap, with blue ribbon. Canvas, 60 by 47½ in.

161 **HAMPSTEAD HEATH.**

MRS. JOHNSON. — Sir A. W. Callcott, R.A.

View looking across the heath; in the foreground, on a winding road, a man is leading a pony, with a woman sitting on the panniers; cloudy sky. Canvas, 39½ by 68 in.

162 **PUCK.**

G. C. W. FITZWILLIAM, ESQ. — Sir Joshua Reynolds, P.R.A.

Full-length nude figure of a child seated on a toadstool in the forest, holding a bunch of flowers in his l. hand. Panel, 40½ by 37½ in.

163 **THE MARKET-CART.**

REV. B. GIBBONS. — Thomas Gainsborough, R.A.

A waggon drawn by two horses is going along a road at the edge of a wood; in the waggon are three women and two children, while a man leaning over the side helps a girl to climb up; a boy holds the foremost horse; a dog stands behind the wagon, and several sheep near it; cloudy sky. Canvas, 47 by 58 in.

164 **Portrait of MRS. DRUMMOND.**

LORD REVELSTOKE. — Thomas Gainsborough, R.A

Martha, eldest daughter of the Hon. Thomas Harley; m. 1779, George Drummond, Esq., of Stanmore; d. 1788.

Three-quarter figure seated to l., looking towards the spectator, leaning her head on her l. hand; her r. hand holds a drawing; low-cut pearl-grey dress, with pearls; powdered hair falling in ringlets over her shoulders; busts and a crayon lie beside her; curtain background. Canvas, 49½ by 39 in.

GALLERY No. IV.

OIL PAINTINGS—165-190.

The series of portraits which fill this Gallery are from the Collections of the Marquis Townshend and the Earl of Suffolk. Those belonging to the former include portraits of the famous General, Horace, Lord Vere (see No. 177), his wife, Lady Vere (see No. 178), and some of the chief English officers who served under him in the Netherlands and the Palatinate at the end of the sixteenth and the beginning of the seventeenth centuries. The portraits of his captains were probably painted for Lord Vere towards the end of his military career, and are undoubtedly from the hand of some Dutch painter of repute; various names have been suggested, but no certain attribution arrived at. The portraits lent by the Earl of Suffolk, which are chiefly by Daniel Mytens, belong to the same period of history as the Townshend Collection, and represent, with one or two exceptions, officers who served under Sir Francis Vere and his brother Horace, and ladies who were connected with them by birth or marriage.

LENT BY — PAINTER.

165. Portrait of the COUNTESS OF SUFFOLK.

THE EARL OF SUFFOLK AND BERKSHIRE. — **Daniel Mytens.**

Catherine, daughter of Sir Henry Knevet; m. 1st, Richard, eldest son of the 2nd Baron Rich, and 2nd, the distinguished Admiral Lord Thomas Howard, created Earl of Suffolk 1603.

Full length, standing facing the spectator, on an Eastern carpet, the l. hand resting on the back of a chair; red dress, gold embroidered, with hanging sleeves, lace ruff; slate-coloured silk curtains, drawn up on each side. Canvas, 80 by 47 in.

166 Portrait of SIR EDWARD SACKVILLE.

THE EARL OF SUFFOLK AND BERKSHIRE. — **Daniel Mytens.**

2nd son of Robert Sackville, 2nd Earl of Dorset; b. 1590; served in the Palatinate Regiment under Lord Vere; s. his brother Richard as 4th Earl of Dorset 1624; d. 1652.

Full length, standing to l., on an Eastern carpet, looking towards the spectator, gloved r. hand on hip; white and black body and sleeves, and full trunks, all embroidered with gold, dark cloak over l. shoulder, white hose, shoes with large rosettes, flat wired ruff; his hat lies on a table on the r.; red curtains looped up on each side. Inscribed, "1613 Æ^{tis} suæ 24. Aut nunquam tentes aut perfice." Canvas, 80 by 47 in.

See No. 167.

LENT BY — PAINTER.

167 **Portrait of the EARL OF DORSET.**

THE EARL OF SUFFOLK AND BERKSHIRE. — **Daniel Mytens.**

Richard Sackville, 3rd Earl of Dorset; b. 1589; s. his father 1608; d. 1624.
Full length, standing in front, on an Eastern carpet, the l. elbow resting against a table on which his hat lies, r. hand on hip; embroidered body and sleeves, and dark full trunks; yellow hose, shoes with large rosettes; embroidered cloak over l. shoulder; a tassel hangs from l. ear, a bracelet on l. wrist; flat wired ruff; red curtain looped up on l. Inscribed, "Portum non cursum." Canvas, 80 by 47 in.
There is reason to believe that the names on this portrait and on No. 166 have been wrongly inscribed. and that No. 167 is the portrait of Sir Edward Sackville, and No. 166 the portrait of his brother Richard.

168 **Portrait of the COUNTESS OF OXFORD.**

THE EARL OF SUFFOLK AND BERKSHIRE. — **Daniel Mytens.**

Diana, 2nd daughter of William, 2nd Earl of Exeter; one of the greatest heiresses and celebrated beauties of the period; m. Henry de Vere, 18th Earl of Oxford (No. 171).
Full length, standing on an Eastern carpet, turned slightly to l.; in her l. hand is a lace handkerchief, her r., holding a Chinese fan, rests on the back of a green chair; white silk dress, with gold embroidery and long hanging sleeves, round lace ruff; green curtains looped up on each side. Canvas, 80 by 46 in.

169 **Portrait of the COUNTESS OF SUFFOLK.**

THE EARL OF SUFFOLK AND BERKSHIRE. — **Daniel Mytens.**

Elizabeth, daughter of George, Earl of Dunbar; m. 1612, Theophilus, 2nd Earl of Suffolk; d. 1633.
Full length, standing on an Eastern carpet, turning slightly to r., looking towards the spectator; her l. hand rests on the cushion of an arm-chair; white and gold body and sleeves, red figured skirt, long black cloak with gold lace, part of which is brought across in front to the r. shoulder; round lace ruff, lace head-dress; green curtains looped up on each side. Canvas, 80 by 58 in.

170 **Portrait of the COUNTESS OF STAMFORD.**

THE EARL OF SUFFOLK AND BERKSHIRE. — **Daniel Mytens.**

Ann, 3rd daughter of William, 2nd Earl of Exeter; m. Henry, 2nd Lord Grey of Groby, created, 1628, Earl of Stamford.
Full length, standing on an Eastern carpet, turned slightly to l., looking towards the spectator; in her l. hand a lace handkerchief, her r., holding a Chinese fan, rests on the back of a green chair; white silk dress, with gold embroidery and long hanging sleeves, round lace ruff; green curtains looped up on each side. Canvas, 80 by 46 in.

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171 Portrait of HENRY, EARL OF OXFORD.

THE MARQUIS TOWNSHEND. **Dutch School.**

Henry de Vere, 18th Earl of Oxford, and Great Chamberlain; m. Lady Diana Cecil (No. 168); helped to raise in 1619 the Palatinate Regiment under Lord Vere, and afterwards served under the same commander at the siege of Breda, where he was killed in 1625.

Full length, standing to r. on an Eastern carpet, looking towards the spectator; his r. hand holds his hat, his l. is on his hip; black and gold striped suit, falling lace ruff, high boots; his staff of office as Great Chamberlain rests against a table to r. Canvas, 83 by 43 in.

172 Portrait of CAPTAIN MILLES.

THE MARQUIS TOWNSHEND. **Dutch School.**

One of Lord Vere's captains.

Full length, standing in front, turned slightly to r., looking towards the spectator; his r. hand holds a gauntlet on a table covered with crimson cloth, on which is his helmet; his l. hand is on his hip; wired ruff, V-shaped; a crimson sash crosses his cuirass; full dark trunks with gold stripes; coat-of-arms in top r. corner. Canvas, 83 by 43 in.

173 Portrait of SIR JACOB ASTLEY.

THE MARQUIS TOWNSHEND. **Dutch School.**

Son of Isaac Astley, Esq.; he served under Gustavus Adolphus, and distinguished himself under Lord Vere at the siege of Bois-le-Duc in 1629; he subsequently became one of the most distinguished officers on the Royalist side in the Civil War, and for his services was raised to the peerage as Baron Astley of Reading in 1644; d. 1651.

Full length, standing to r., looking towards the spectator; his r. hand rests on his hip; blue and gold striped sash across his cuirass; brown-striped trunks with large knots at the knees; lace ruff rising up in the shape of a V; his helmet and gauntlets lie on a table to r. Canvas, 83 by 43 in.

174 Portrait of SIR JOHN BURROUGHS.

THE MARQUIS TOWNSHEND. **Dutch School.**

There were two Sir John Burroughs who distinguished themselves in the Netherlands under the fighting Veres; one was a son of the 6th Lord Burgh, and served with Sir Francis Vere in the earlier campaigns. The other, no doubt the subject of this portrait, was a son of Richard Burrough of Stow; he served as Sergeant-major General of the Palatinate Regiment under Lord Vere, and was knighted for his defence of Frankenthal; he was killed in the expedition to the Isle of Rhé.

Full length, standing to r., looking towards the spectator; his r. hand holds a pike, his l. is on his hip; black dress, cuirass and sash, full trunks, white ruff; his helmet is on a table to r., above which is a green curtain looped up. Canvas, 83 by 41½ in.

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175 Portrait of SIR THOMAS GATES.

THE MARQUIS TOWNSHEND. Dutch School.

One of Lord Vere's captains.

Full length, standing to r., looking towards the spectator; in armour; his l. hand rests on his helmet, which lies with his gauntlets on a table to r.; blue sash, falling ruff, crimson trunks, high boots and spurs; some of his armour lies on the floor behind him. Canvas, 83 by 43 in.

176 Portrait of SIR ROBERT CAREY.

THE MARQUIS TOWNSHEND. Dutch School.

Son of Sir Edmund Carey, and grandson of Henry Carey, Baron Hunsdon; he was captain of horse under Lord Vere in the Netherlands.

Full length, standing to r., looking towards the spectator; he holds a pike in his gloved r. hand and a glove in his l.; brown embroidered body and dark trunks, blue sash, wired ruff; his armour is piled behind him; a blue curtain looped up on the l. Canvas, 83 by 43 in.

177 Portrait of HORACE, LORD VERE OF TILBURY.

THE MARQUIS TOWNSHEND. Michael Janse Mierevelt.

Horace Vere was the youngest son of Geoffrey Vere, fourth son of John de Vere, 15th Earl of Oxford. He was born in 1565, his elder brothers being John, born in 1558, Francis, in 1560, and Robert in 1562. There was one sister, Frances, who married Sir Robert Harcourt of Nuneham, the navigator. Of the four brothers, two, Francis and Horace, became great generals, and one, Robert, died on the field of battle.

"The Fighting Veres" were the most conspicuous among the Englishmen who, in the sixteenth and seventeenth centuries, aided the people of the Netherlands in their struggle for independence against the Spaniards. No less than ten of the name fought in the cause of freedom, and of those five were killed in battle, and two, as has been said, became great generals. Of these two, Francis was the more distinguished. Joining, when a young man of five-and-twenty, the expeditionary force which Elizabeth, who had long assisted the Dutch with money and sympathy, was moved at last by the assassination of William the Taciturn to send to their assistance in 1585, he was in 1589 promoted to the chief command of the Queen's forces in the States, a position he continued to hold in addition to those of General of all the English troops in the pay of the States and Governor of Brill, till after the death of Elizabeth in 1603, finally severing his long connection with the Netherlands in 1606, at the early age of 44. He died three years afterwards. When Elizabeth was urged to make him a peer, she is reported to have replied, "In his proper sphere, and in my estimation, Sir Francis Vere is above a peerage already. All that could be expected from such an

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addition would be the entombing of the spirit of a brave soldier in the corpse of a less sightly courtier; and by tempting him from his charge, hazard that repute upon a carpet which his valour has dearly purchased him in the field."

Horace Vere began his military career in 1590, in the infantry company of his brother, and after being wounded at the siege of Steenwyck was himself promoted to the command of a company at the taking of Groningen in 1594. He took part in the Cadiz expedition of 1596, and was knighted at the capture of that town. He next distinguished himself at the battle of Nieuport in 1600; and at the siege of Ostend by the Spaniards in 1602–3, was severely wounded in the action which ended in the final repulse of the besiegers. When his brother Francis resigned his employment in the service of the States in 1604, Horace virtually took his place, and soon showed himself a worthy successor by his conduct at the siege of Sluys in 1604, and by the desperate valour he displayed in covering the retreat of Prince Maurice at the battle of Mulheim in 1605. The twelve years' armistice which succeeded this battle was passed by Sir Horace Vere partly in England and partly in Holland, where he still held command. In 1607 he married Mary, daughter of Sir John Tracey and widow of William Hoby (see No. 178), by whom he had five daughters. His next active service was in command of the regiment of volunteers raised in England in 1619 for the defence of the Palatinate against the Spaniards under Spinola and the Imperialists under Tilly. This expedition embarked in 1620, but the campaign, in which the English experienced varying fortunes and performed prodigies of valour, finally ended disastrously with the capitulation of Sir Horace Vere at Manheim in September 1622. In 1624 he took a prominent part in the operations for the relief of Breda; and on returning to England was raised to the peerage on July 25, 1625, as Baron Vere of Tilbury, by Charles I., who had just succeeded to the throne. The spring of 1628 saw him again in the field, commanding the English forces at the capture of Bois-le-Duc; and after an interval of repose, he terminated his successful military career at the taking of Maestricht in 1632. The last years of his life were passed at his house at Clapton, near Hackney, and it was probably at this period that he collected the series of portraits of some of his principal officers, which subsequently came through his daughter Mary, who married Sir Roger Townshend of Raynham, into the possession of the Townshend family. He died suddenly, while dining with Sir Harry Vane at Whitehall, on May 2nd, 1635. Fuller says of him, "Horace, Lord Vere, had more meekness and as much valour as his brother (Francis); of an excellent temper . . , neither elated or depressed with success. Both lived in war much honoured, and died in peace much lamented."

Bust to r., three-quarter face, the eyes turned towards the spectator; dark dress, falling ruff, blue sash; dark background. Panel, 27 by 22¼ in.

178 Portrait of LADY VERE.

THE MARQUIS TOWNSHEND. Cornelius Jansen.

Mary, youngest daughter of Sir John Tracey of Todington, in Gloucestershire; b. 1581; m. 1st, William Hoby; and 2nd, in 1607, Sir Horace Vere, afterwards Lord Vere of Tilbury; she survived her husband thirty-five

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years, living at Kirby Hall, where, for a time, she had charge of Charles I.'s children, who were entrusted to her by the Parliament, she being, as Clarendon says, "much in their (the Parliament's) favour;" d. 1670.

Half figure, slightly to l., eyes turned towards the spectator; black dress with puffed black and white sleeves, large ruff and large falling collar, with black head-dress; grey background. Panel, 29 by 25¼ in.

179 Portrait of SIR SIMON HARCOURT.

THE MARQUIS TOWNSHEND. Dutch School.

Son of Sir Robert Harcourt of Nuneham, and Frances, sister of Francis and Horace Vere; he served with distinction under his uncle Horace at the siege of Bois-le-Duc in 1629, and was severely wounded at the siege of Maestricht in 1632; killed in Ireland, 1642.

Full length, standing to l., looking towards the spectator; his r. hand rests on a chest on which are his plumed helmet and gloves; striped dress, with corselet over a leather coat, high boots and spurs, white falling collar. Canvas, 83 by 41½ in.

180 Portrait of SIR HENRY PAITON.

THE MARQUIS TOWNSHEND. Dutch School.

One of Lord Vere's captains.

Full length, standing to l. in a landscape; eyes turned towards the spectator; his r. hand holds a partisan, his l. is on his hip; red gold-embroidered dress, blue sash, white falling collar, high boots; his helmet is on a mound to l., at the foot of which is his armour. Canvas, 83 by 43 in.

181 Portrait of SIR WILLIAM LOVELACE.

THE MARQUIS TOWNSHEND. Dutch School.

One of Lord Vere's captains.

Full length, standing to r., looking towards the spectator; his l. hand rests on his sword, his r. on his hip; brown dress, with trunks striped with blue, blue sash, wired ruff; his helmet and gauntlet are on a table to r., on which is a carpet. Canvas, 83 by 41½ in.

182 Portrait of CAPTAIN TEBOLL.

THE MARQUIS TOWNSHEND. Dutch School.

One of Lord Vere's captains.

Full length, standing in front; his l. hand on his hip; the r. arm rests on an ornamented staff; dark green dress with gold embroidery, crimson doublet with light-coloured sash round the l. arm; helmet and armour on a table behind him with a red cover. Canvas, 83 by 41½ in.

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183 **Portrait of SIR MICHAEL EVERID.**

THE MARQUIS TOWNSHEND. **Dutch School.**

One of Lord Vere's captains.
Full length, standing in front; his l. hand on his hip; his r. holds a gauntlet on a table with crimson cover; on the table is his helmet, and against it leans a tasselled cane; brown dress with dark crimson sleeves, sash, and hose, wide collar. Canvas, 83 by 51 in.

184 **Portrait of SIR THOMAS WINNE.**

THE MARQUIS TOWNSHEND. **Dutch School.**

One of Lord Vere's captains; killed at the siege of Breda in 1625.
Full length, standing in front; the r. hand, extended, holds a hammer-pike, the l. is on his hip; wired lace collar, black cuirass, embroidered doublet, wide crimson-striped trunks and sash, large rosettes at knees and on shoes; his helmet and gauntlets are on a table behind him to r., on which is a crimson cloth. Canvas, 83 by 51 in.

185 **Portrait of SIR JEROME BOWES.**

THE EARL OF SUFFOLK AND BERKSHIRE. **Lucas de Heere.**

Ambassador from Queen Elizabeth to the Czar of Muscovy, 1583.
Full length, standing to l., on matting, head turned towards the spectator; his r. hand rests on a table, his l. is on his sword; white and gold striped body, short striped trunks, white stockings drawn over the knees, and white and gold breeches; tall hat, with white plume, V-shaped ruff, short striped Spanish cloak; a green curtain hangs behind him. Canvas, 89 by 51 in.

186 **Portrait of the DUCHESS OF NEWCASTLE.**

THE EARL OF SUFFOLK AND BERKSHIRE. **Daniel Mytens.**

Elizabeth, daughter of William Bassett of Blore, Staffordshire; m. 1st, Henry Howard, 3rd son of the distinguished Admiral, Lord Thomas Howard, son of the 4th Duke of Norfolk, who was created Earl of Suffolk in 1603; she m. 2ndly, William Cavendish, 1st Duke of Newcastle, the celebrated Royalist General.
Full length, standing on an Eastern carpet, turning slightly to l., looking towards the spectator; her r. hand rests on the cushion of a red chair; black dress with hanging sleeves, blue-embroidered underskirt, large round ruff, large rosettes to shoes; red curtains hang on each side, the one on the l. looped up. Canvas, 80 by 48 in.

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187 Portrait of LADY ISABELLA RICH.

THE EARL OF SUFFOLK AND BERKSHIRE. Daniel Mytens.

Youngest daughter of Robert Rich, 3rd Baron Rich, created Earl of Warwick 1618, who served with the Veres in the taking of Cadiz and in the subsequent expedition to the Azores; m. Sir John Smythe, Knt., who published two books on military subjects in 1578 and 1594.

Full length, standing on an Eastern carpet, turning slightly to l., looking towards the spectator; her r. hand rests on a table, on which is a cloth embroidered with gold; white dress, cut low, embroidered with colours; yellow lace wired ruff, square in front; yellow lace on the front of the dress and at wrists; a red and blue mantle is round her, looped up to the l. shoulder; jewels in her hair, which hangs down; large rosettes on her shoes; slate coloured curtains on each side, the one on the l. looped up. Canvas, 80 by 48 in.

188 Portrait of LADY DOROTHY CAREY.

THE EARL OF SUFFOLK AND BERKSHIRE. Daniel Mytens.

Daughter of Oliver, 4th Lord St. John and 1st Earl of Bolingbroke; m. John Carey, 5th Baron Hunsdon and 2nd Earl of Dover.

Full length, standing on an Eastern carpet, turning slightly to r., looking towards the spectator; her l. hand rests on a red chair; white dress richly embroidered, with dark mantle also embroidered in gold, which is held across her by her r. arm; large square ruff, wired, and lace head-dress; large rosettes to her shoes; crimson curtains looped up on each side. Canvas, 80 by 46 in.

189 Portrait of the COUNTESS OF BANBURY.

THE EARL OF SUFFOLK AND BERKSHIRE. Daniel Mytens.

Elizabeth, daughter of the distinguished Admiral Lord Thomas Howard, 1st Earl of Suffolk; m. 1st, William Knollys, Earl of Banbury; and 2nd, Edward, 4th Baron Vaux.

Full length, standing on an Eastern carpet, turning slightly to r., looking towards the spectator; her l. hand rests on a green chair; her r. holds a lace handkerchief; dark robe with long hanging sleeves, showing white embroidered skirt and bodice beneath; ruff, &c., with black pattern; white cap, with long gauze veil gathered up to the waist. Canvas, 83 by 56 in.

LENT BY — PAINTER.

190 Portrait of the COUNTESS OF EXETER.

THE EARL OF SUFFOLK AND BERKSHIRE. — Daniel Mytens.

Elizabeth, daughter of Sir William Drury of Hawsted, Suffolk, one of Sir Francis Vere's companions in arms in the Netherlands; m. as his 2nd wife, William Cecil, 2nd Earl of Exeter; she was the mother of the Countess of Oxford (No. 168), and the Countess of Stamford (No. 170).

Full length, standing on an Eastern carpet, turning slightly to l., looking towards the spectator; her r. hand, which holds a lace handkerchief, rests on the cushion of a red chair; black dress with strings of pearls, round ruff, black head-dress with pearls; crimson curtains on each side, the one on the l. looped up. Canvas, 80 by 48 in.

WATER-COLOUR ROOM.

DRAWINGS AND MODELS—Nos. 1-126.

By ALFRED STEVENS.

ALFRED STEVENS was born at Blandford, in Dorsetshire, in December 1817. At the age of sixteen he was sent by the rector of that village to Florence. He remained in Italy nine years, and on returning to England in 1843, after a short stay at Blandford, he obtained an appointment in the Government School of Design at Somerset House, and was chiefly occupied in doing decorative work for architects and manufacturers. In 1849 he left London, and became chief designer to Messrs. Hoole & Robson, ironfounders, &c., of Sheffield, whose fireplaces, from his designs, at the 1851 Exhibition, obtained great admiration. He also at this time designed several articles for Messrs. Minton. Returning to London he took part in several public competitions, among others that for a monument to record the 1851 Exhibition (No. 95). In 1855 the House of Commons resolved that a monument should be erected to the Duke of Wellington, and the artists of the world were invited to compete. The models, eighty-three in number, were sent in in 1857. Of the eleven prizes awarded, Stevens only received one of the minor ones, but he was eventually given the commission to execute the work. His design (No. 125), for reasons into which it is not necessary here to enter, was never completed in its original form. In 1862 he was commissioned to design a mosaic for one of the spandrils in the dome of St. Paul's. This led to his making a complete scheme for the decoration of the dome and its substructure which was purchased after his death by the committee for the decoration of St. Paul's, but has not up to the

present time been carried out. He also made a design for the decoration of the reading-room of the British Museum (No. 32). Among the works designed and executed by him for private individuals at this period, the principal are those for Mr. Holford at Dorchester House, of which there are several examples in the present exhibition. He died suddenly, at his house at Hampstead, on April 30, 1875. The variety and versatility of his genius is aptly described in the motto which he affixed to his competition model for the Wellington monument—"I know but one art."

LENT BY

1 Design for the Decoration of a Cove Ceiling. Pen and ink and water-colour.
Hugh H. Stannus, Esq.

2 Study of Figures from the Fresco of the Magi by Andrea del Sarto in the Cloisters of the Annunziata at Florence.
Herbert Singer, Esq.

3 Design for a Plate; Subject from 'Lays of Ancient Rome.' Pen and ink and water-colour.
James Gamble, Esq.

4 Design for a Stove. Pen and ink and water-colour.
Messrs. Benham and Son.

5 Design for the Certificate of Honourable Mention for the International Exhibition, 1862. Pencil.
Department of Science and Art.

6 Design for a Plate. Water-colour.
The centre of this plate was not designed by Stevens.
Messrs. Mintons.

7 Design for a Candlestick. Pencil.
James Gamble, Esq.

8 Design for a Centrepiece. Pencil.
James Gamble, Esq.

9 Two Designs for the Decoration of a Quadrant Panel. Pencil.
Hugh H. Stannus, Esq.

10 Design for a Majolica Vase. Pen and ink and water-colour. (See Nos. 11 and 14 for drawings of details.)
Messrs. Mintons.

11 Design for a Majolica Vase (No. 10). Drawing of details.
Messrs. Mintons.

LENT BY

12 A Mirror Frame. Plaster, afterwards executed in wood at Dorchester House. In the frame is a touched photograph of Alfred Stevens, lent by Mr. Stannus.

John R. Clayton, Esq.

13 Portrait of a Boy, taken after death. Pencil and red chalk.

Mrs. Alfred Christie.

14 Design for a Majolica Vase (No. 10). Drawing of details. Pen and ink and water-colour.

Messrs. Mintons.

15 Design for a Plate. Pen and ink and water-colour.

Messrs. Mintons.

16 Design for a Candlestick. Pencil.

James Gamble, Esq.

17 Design for a Candlestick. Pencil.

James Gamble, Esq.

18 Design for a Plate. Pen and ink and water-colour.

Messrs. Mintons.

19 Design for the Decoration of a Quadrant Panel. Pencil.

John R. Clayton, Esq.

20 Design for the Decoration of a Groined Vault. Pen and ink and water-colour.

Hugh H. Stannus, Esq.

21 Design for a Plate. Pen and ink and water-colour.

Messrs. Mintons.

22 The Vision of Zechariah. Sketch for the decoration of a Lunette. Beneath are four small designs for lunettes representing symbolical figures. Indian ink and body colour.

Mrs. Stannus.

23 Study of Drapery. Red chalk.

Herbert Singer, Esq.

24 Study of Drapery. Red chalk. For the figure of Daniel in one of the pendentives for St. Paul's (see No. 54).

Herbert Singer, Esq.

LENT BY

25 Design for a China Slab at the side of a mantelpiece. Pen and ink and water-colour.
Messrs. Benham and Son.

26 Fire-dog. Bronze.
Messrs. Benham and Son.

27 Portion of the Frieze executed in Bronze for the Wellington Monument. Plaster.
H. W. Atkin, Esq.

28 Ornament for the Back of a Stove. Plaster.
Sheffield School of Art.

29 Valour and Cowardice. Sketch model of Group executed in bronze for the Wellington Monument. Plaster.
John R. Clayton, Esq.

30 Cruciform Ornament from the soffit of the arch of the Wellington Monument. Plaster.
Hugh H. Stannus, Esq.

31 A Mantelpiece. Plaster.
Sheffield School of Art.

32 Scale Model of the Reading-room at the British Museum, showing plan of proposed internal decoration.
Department of Science and Art.

33 Cast of Lion for the Railings outside the British Museum. Plaster.
Hugh H. Stannus, Esq.

34 Ditto.
James Gamble, Esq.

35 The Rape of Proserpine. Bas-relief for the decoration of the back of a fireplace. Plaster.
Hugh H. Stannus, Esq.

36 Truth and Falsehood. Sketch model of Group executed in bronze for the Wellington Monument. Plaster.
John R. Clayton, Esq.

LENT BY

37 Portion of the Frieze executed in Bronze for the Wellington Monument. Plaster.
H. W. Atkin, Esq.

38 Portions of the Ornament of a Caloriferk (see Nos. 107 and 112). Plaster.
Sheffield School of Art.

39 Fire-dog. Bronze.
Messrs. Benham and Son.

40 Design for a China Slab at the side of a mantelpiece. Pen and ink and water-colour.
Messrs. Benham and Son.

41 Life Study. Red chalk.
R. S. Holford, Esq.

42 Æneas and Anchises: Sketch. Red chalk.
R. S. Holford, Esq.

43 Study of Drapery. Red chalk.
R. S. Holford, Esq.

44 Life Study. Portion of Cartoon for a ceiling at Dorchester House. Red chalk.
R. S. Holford, Esq.

45 Life Study. Red chalk.
R. S. Holford, Esq.

46 Life Study. Red chalk.
R. S. Holford, Esq.

47 Study. Red chalk.
John R. Clayton, Esq.

48 Study. Red chalk.
John R. Clayton, Esq.

49 Life Study. Red chalk.
Hamo Thornycroft, Esq., R.A.

LENT BY

50 Sketch of Group. Red chalk.
John R. Clayton, Esq.

51 Sketches for Caryatides. Red chalk.
R. S. Holford, Esq.

52 Design for a Majolica Vase (Nos. 53 and 60). Drawings of details. Pen and ink and water-colour.
Messrs. Mintons.

53 Majolica Vase. Executed after a design (Nos. 52, 61, and 62) by Alfred Stevens.
Alfred Pegler, Esq.

54 Scale Model of Pendentives, St. Paul's, showing proposed plan of decoration. Oil painting on plaster.
F. Charles Penrose, Esq.

55 Sketch Model of Group. Plaster.
James Gamble, Esq.

56 Sketch Model of the Figure of Truth, for the Wellington Monument (see No. 36). Plaster.
Hamo Thornycroft, Esq., R.A.

57 Three Designs for Daggers and Sheaths (No. 58). Pen and ink and water-colour.
John R. Clayton, Esq.

58 Three Daggers and Sheaths, made from designs (No. 57) by Alfred Stevens.
Messrs. Wostenholm and Sons.

59 Design for the Ceiling of a Music-room. Pen and ink and water-colour.
Mrs. Stannus.

60 Majolica Vase. Executed after a design (Nos. 52, 61, and 62) by Alfred Stevens.
Alfred Pegler, Esq.

LENT BY

61 Design for Majolica Vase (Nos. 53 and 60). Pen and ink and water-colour.
Messrs. Mintons.

62 Design for Majolica Vase (Nos. 53 and 60). Drawing of Details. Pen and ink and water-colour.
Messrs. Mintons.

63 Sketch of Group. Red chalk.
R. S. Holford, Esq.

64 Life Study. Red chalk.
R. S. Holford, Esq.

65 Study of seated Figure. Red chalk.
John R. Clayton, Esq.

66 Study of Figure for the Cartoon of the Judgment of Paris. Red chalk.
R. S. Holford, Esq.

67 Life Study for the Cartoon of the Judgment of Paris. Red chalk.
R. S. Holford, Esq.

68 Study of Boy's Figure. For a ceiling at Dorchester House. Red chalk.
R. S. Holford, Esq.

69 Portrait of a Man. Oil.
James Gamble, Esq.

70 Copy of Titian's Venus in the Gallery of the Uffizi, Florence. Oil.
Department of Science and Art.

71 Copy of Titian's Assumption of the Virgin. Oil.
John Fowler, Esq.

72 Copy of Titian's Duchess of Urbino.
James Gamble, Esq.

73 Copy of Titian's Duke of Urbino.
James Gamble, Esq.

LENT BY

74 Copy of Titian's Presentation of the Virgin in the Temple, in the Academy at Venice. Oil.
Department of Science and Art.

75 Life Study. Red chalk.
Herbert Singer, Esq.

76 Design. Red chalk.
R. S. Holford, Esq.

77 Sketch of Group. Red chalk.
R. S. Holford, Esq.

78 Sketch of Design for Pendentives of St. Paul's. (See No. 54.)
Herbert Singer, Esq.

79 Study of Group for a Ceiling at Dorchester House. Red chalk.
R. S. Holford, Esq.

80 Life Study of Boy. Design for sculpture. Red chalk.
John Fowler, Esq.

81 Sketch. Red chalk.
Herbert Singer, Esq.

82 Life Study of the Figure of Valour, for the Wellington Monument. (See No. 29.)
John R. Clayton, Esq.

83 Life Study. Red chalk.
Herbert Singer, Esq.

84 Design for a Stove. Pen and ink and water-colour.
Messrs. Benham and Son.

85 Study for Frescoes at Dorchester House. Red chalk.
R. S. Holford, Esq.

86 Study of Group. Red chalk.
R. S. Holford, Esq.

87 Life Study. Red chalk.
R. S. Holford, Esq.

88 Study of Figure for the Cartoon of the Judgment of Paris.
R. S. Holford, Esq.

LENT BY

89 Study of Group. Red chalk.
R. S. Holford, Esq.

90 Study of Decoration for Spandrils at Dorchester House. Red chalk and pencil.
R. S. Holford, Esq.

91 Life Study. Red chalk.
R. S. Holford, Esq.

92 Life Studies. Red chalk.
Herbert Singer, Esq.

93 Studies of Design for a Ceiling at Dorchester House. Red chalk and pencil.
R. S. Holford, Esq.

94 Life Study. Red chalk and pencil.
Herbert Singer, Esq.

95 Competitive Sketch Model for the proposed Monument to commemorate the Exhibition of 1851 in Hyde Park. Around the pedestal which supports a statue of the Queen are emblematic female figures of the four quarters of the globe, and round the podium runs a bas-relief representing the arts and commerce of the world. Wood and plaster.
Department of Science and Art.

96 Figure, designed as an Andiron. Gilt metal (see No. 116).
Messrs. Benham and Son.

97 Figure, designed as an Andiron. Plaster (see No. 116).
James Gamble, Esq.

98 The Sister Arts. Cast of Medal for Students in Art. Plaster.
James Gamble, Esq.

99 Life Study. Red chalk.
Herbert Singer, Esq.

100 Life Study for a Ceiling at Dorchester House. Red chalk.
R S. Holford, Esq.

101 Life Study. Red chalk.
John Fowler, Esq.

LENT BY

102 Studies in red chalk.
Herbert Singer, Esq.

103 Study for a Ceiling at Dorchester House. Red chalk.
R. S. Holford, Esq.

104 Design for a Metal Stove. Pen and ink and water-colour.
Messrs. Benham and Son.

105 Studies for a Ceiling at Dorchester House. Red chalk.
R. S. Holford, Esq.

106 Life Studies. Red chalk.
R. S. Holford, Esq.

107 Drawing of a Calorifere at the South Kensington Museum. (See No. 38.) Pen and ink and water-colour.
Messrs. Benham and Son.

108 Life Study. Red chalk. Signed, "Alfred Stevens."
James Gamble, Esq.

109 Study of Figures in the fresco of "Il Bacio degli Abiti" by Andrea del Sarto in the cloisters of the Annunziata at Florence. Water-colour.
Herbert Singer, Esq.

110 Study in red chalk.
Herbert Singer, Esq.

111 Design for the Dining-room at Dorchester House. Pen and ink and water-colour.
R. S. Holford, Esq.

112 Drawing of a Calorifere at the South Kensington Museum. (See No. 38.) Pen and ink and water-colour.
Messrs. Benham and Son.

113 Study for Decoration at Dorchester House. Red chalk.
R. S. Holford, Esq.

114 Studies. Red chalk.
John R. Clayton, Esq.

115 Studies. Red chalk.
John R. Clayton, Esq.

LENT BY

116 Design for a Stove, with figures as andirons. Pen and ink and water-colour. (See Nos. 96 and 97.)

Messrs. Benham and Son.

117 Study of Figures in the fresco of "Il Bacio degli Abiti" in the Cloisters of the Annunziata at Florence. Water-colour.

Herbert Singer, Esq.

118 Drawing of a Stove. Pen and ink and water-colour.

Messrs. Benham and Son.

119 Design for Decoration of the Dining-room at Dorchester House. Pen and ink and water-colour.

R. S. Holford, Esq.

120 Design for the Door of the Museum of Practical Geology, Jermyn Street. There are eight principal panels; in the four larger ones are represented a laboratory, a forge, a coal-mine, and a metal-mine; each of the smaller ones contains a seated female with a tightly bound figure on either side; at the bottom are two panels, on which are represented in low relief the principal tools and instruments used in mining. Pen and ink and water-colour.

Department of Science and Art.

121 Sketch of the Ceiling of the Sistine Chapel. Water-colour.

John R. Clayton, Esq.

122 Two Designs for Fenders. Pen and ink and water-colour.

Messrs. Benham and Son.

123 Design for a Stove. Pen and ink and water-colour.

Messrs. Benham and Son.

124 Photograph of the Sideboard and a portion of the Wall of the Dining-room at Dorchester House decorated by Alfred Stevens.

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125 Competitive Sketch Model for the Wellington Monument to be erected in St. Paul's Cathedral. Wood and plaster.

Department of Science and Art.

126 Original Sketches for the Wellington Monument to be erected in St. Paul's Cathedral, showing the position. Pen and ink.

Department of Science and Art.

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